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BALCONY SQUARE

PASSE MURAILLE
ELECTION AFTERMATH
THE MOLLY MAGUIRES

BALCONY SQUARE MARCH 12, 1970

Published by the Students of University of Scarborough

Rod Hurd

Eric Miglin

SAC Strategy

by Jim Finlayson

The significance of the March 3, SAC election is twofold. First, it has shown the importance of the block votes of both Scarborough and Erindale in the decision making processes of the University. This block vote has indeed had the effect of writing a new chapter in SAC election strategy.

It was the compact size of these two colleges combined with the sympathetic ear of Rod Hurd to the unique problems of these isolated colleges that pushed Hurd to the top. Hurd's strategy was admirably Machiavellian; a mandate from Scarborough College and Erindale, and a running mate from the Faculty of Engineering. Looking to the future it would be wise for many would-be SAC candidates to consider the special problems and attitudes of these two suburban campuses and to deal with them accordingly. This election was not a parochial phenomenon involving a suburban college and its president rather it could happen with any candidate providing he says to the suburban electorate what they want to hear, and gives to them what they want done.

Secondly, the suburban campuses have realized the leverage of their block vote and what it can bring them in coming years. This intense vote will be used to draw attention and to accomplish goals that these campuses have for themselves. Indeed, this is only the first step to a liberated University of Scarborough. Vive le SLF.

ROD HURD THANKS SCARBOROUGH FOR SUPPORT

— Mike McGowan — Balcony Square

The last solar eclipse of the century was viewed by millions last weekend. Our photographer took this photo through the College's Questar telescope. High cloud made conditions difficult for picture-taking.

— Mike McGowan — Balcony Square

College Stacks Get Clean Bill of Health

The Department of Energy and Resources Management has given Scarborough a letter stating that the College heating system does not pollute the atmosphere.

The letter was the result of questions asked by a student who thought he saw smoke coming from the stacks.

Building Superintendent, Mr. Fitzgerald, said that this was steam coming from the three stacks. He pointed out that if there is a clear gap between the mouth of the stack and the condensate, then there is little pollution.

The College burns natural gas for 11 months of the year and No. 4 fuel oil for the other month.

Paper Receives Vote of Thanks

Scarborough Student Council last week gave Balcony Square a vote of thanks.

Mr. Carmen Palumbo who forwarded the motion, said that the newspaper had provided a useful service in the community and it had continued to publish each week despite serious internal problems.

At the same meeting, Council voted to give Balcony Square enough money to continue publishing until March nineteenth. The weekly newspaper runs on the basis of student financial support.

NOTICE

The last issue of Balcony Square this year will be distributed on March 19 and 20. All contributions for it must be in March 13.

BALCONY SQUARE

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Editorial

A lot of people Downtown became disturbed over last week's SAC election results. How could a backwoodsman like Rod Hurd outwit those sharp candidates from the St. George Campus?

Mr. Hurd's success was due to the solidarity vote at both Scarborough and Erindale Colleges. A shattering experience for some people, this election has shown most U of T students that these two colleges do exist and are numerically very powerful. Scarborough's solidarity vote will remind SAC Council that we are a force not to be ignored.

When the new President and his running mate Eric Miglin assume their positions on SAC Council next year, one hopes that they will not forget who put them in Council. Scarborough has given its vote of confidence. Much bitterness has existed between Scarborough and Downtown and perhaps this pair of young men can educate other SAC members to the problems facing Scarborough.

Let us hope Messrs. Hurd and Miglin will approach University-wide problems with open minds and progressive attitudes. The radical view should not be the political outlook of the President or Vice-President. As moderates in responsible positions, they should implement a policy of progressive-liberalism in order to take a positive stand on the serious issues now existing in university government.

Good luck, Rod and Eric. Et bon voyage.

* * * * *

It seems as though anything that is not tied down these days is likely to be stolen. The Library has reported heavy losses. Great quantities of dinnerware disappear from Tony's Cafeteria each year and the College in general suffers from theft of signs, laboratory and sports equipment, as well as other items such as chairs and ash trays. An Administration member had the high beam bulbs stolen from the headlights of his car.

The result — a long and expensive taxi ride home.

A small minority of students commit these thefts. Such light-fingered people should do their stealing elsewhere. Students should not condone this problem. The College is **your** property and everything stolen from it eventually come from **your** pockets in the form of fees. Therefore a majority has to pay for the perverted pleasures of a few students. Think about it.

Comment on the SAC Elections

by Scott Bell

Call it what you like: the Mets Magic, Scarborough SACked it to 'em downtown, or the dragon for once, has slain St. George; — it was Hurd on the third. If Rod doesn't feel like David after slaying Goliath — he ought to. He is the only person who can really make SAC relevant to those of us on the suburban campuses (campi?) and likely for those downtown for that matter.

But to me, the most delightful aspect of Rod's victory is the keen agony felt by Rod's chief opponents, namely, the Richardson-McEvoy ticket and the Varsity.

Messrs. Richardson and McEvoy were described by the Varsity as "the most progressive candidates", ie, slightly pink.

The Varsity did not support the radical and socialist ticket of Campana-Wolfson only because they knew they would be a hopeless loss and would acutely point out the huge gap between the Varsity and the people.

On the day before the election the Varsity's Laura Kelly gave her (and largely, the Varsity's) opinion on the SAC candidates. These are QUOTES:

"Rod Hurd and Eric Miglin seem to be the least likely of all the prospects to involve the students in the University."

whereas, "Joan Campana and Ken Wolfson, the socialist candidates, have a thorough consciousness of potential student involvement in governing the University and in social action beyond the campus."

Considering the election totals my dear Laura, you can only conclude that the students of this university are Sanka-drinkers — no active ingredient in the bean.

If not that, then maybe they are trying to tell you something. We're not all conservatives or reactionaries either — we didn't vote for Teitlebaum. Hurd, however, is a political (as much as possible) and that's part of the reason why we voted for him.

Of particular disgust is the conduct of the surprised loser Wayne Richardson. His comments after losing which appeared in the Varsity point out extremely well that Rod Hurd was the better man.

Richardson said: There's going to be no communication on SAC next year. Colleges are going to get more dissatisfied and they're going to pull out."

"... I'm really worried for this campus."

"How can I wish the winners luck when they're going to compromise on everything including CUG and the Campbell Report."

"I can't wish them luck in destroying everything SAC has worked so hard to win in the last few years."

Richardson even insulted the intelligence of Scarborough voters by saying: "When we were out there (Scarborough) if Hurd had said that he was going to shoot them and I offered them each a million dollars they still would have clapped and voted for Hurd."

Yes, Scarborough did vote en masse for Hurd, but not blindly. (But besides, is it a Torontonian's fault if his favourite hockey team is the Maple Leafs?)

Hurd is a good man; he wouldn't have been President of SCSS among other things, if he wasn't.

The Varsity's weeping editorial on March 4th, ended with a desperate bit of rationalization: "However, the result is not very important, even in the context of SAC. The most crucial election for SAC is that of the general members and the executive. That

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Plans for Recreation

by Lynda Joyce

The first item on the agenda of the meeting of the Planning and Building Committee held on March 4 was a discussion of a proposal by Mr. Pallandi concerning the construction of athletic facilities for Phase 2c of the building program. Items included in his proposal were 8 Squash Courts, 1 Doubles Squash Court, 2 Handball Courts, Weight Training facilities, Men's and Women's locker rooms and showers, some SCAA offices and a conference room, and an L-shaped swimming pool.

The swimming pool is to be L-shaped to allow two activities to proceed at the same time in the pool. It was proposed that a self-service tote basket room service in which each student placed his belongings in a personal tote basket which he then placed in a locker would be appropriate for the large number of students to use the pool.

Mr. Pallandi's plan was passed, subject to general approval, and with the inclusion of 4 of the Squash courts in an earlier plan if possible. Mr. Opalinski's comment that the Department of University Affairs allows only 4.5 to 7.5 square feet of athletic facilities for each student was discussed, and it was hoped that the Department might make an exception for Scarborough.

In regard to the Communications system, Mr. Fitzgerald brought up the need for a telephone exchange service to take messages for absent professors. A sub-committee is to be set up to study this and other Communications problems.

The meeting ended with discussion of a centralized receiving and loading area. This matter is to be decided by the architects.

Letters to the Editor

Dear Sir:

It is not my habit to write letters to a newspaper, but I feel that the recent letter by Ken Robinson which appeared in the Feb. 26 edition of your paper deserves an answer.

It has been some time since I have read such misinformed, racist, dribble. Mr. Robinson lacks the meagerest comprehension of the true situation in the Middle East. He is merely parrotting some tripe he has read in Arab propaganda sheets.

One memorable quote from Mr. Robinson's letter read: "the Jews have usurped one entire nation and parts of several more, slaughtered thousands of innocent victims and left millions of people in refugee camps." Where did Mr. Robinson come up with these "facts" and "figures?" Let us take a look at the real facts.

The Jews did not enter Palestine by force of arms. Jews have always lived in Palestine. Even in the 16th century the city of Safad had a Jewish population of 15,000. Through the late 1800's and the 1900's this number grew constantly. The Jews who migrated to Palestine in the twentieth century came empty-handed. They didn't have enough money to buy their next meal, let alone purchase weapons.

May I also ask Mr. Robinson where are the "millions of people in refugee camps" to which he refers? It is an established fact, supported by United Nations' figures, that in 1948 some 750,000 Arabs lived in the area now Israel. Of these, 160,000 remained in Israel. This leaves something like 590,000 Arab refugees, of whom 20% soon found permanent homes in the Arab world. Perhaps Mr. Robinson should read some of these reports before spouting off.

As to having usurped an entire nation, may I remind Mr. Robinson that the Jews purchased large tracts of land from the Arabs, often at exorbitant prices. The Arabs always point out that the Jews owned only a very small percentage of the land in Palestine. Official British statistics agree with this. According to these figures, the Jews owned 8.6% of the land of what later became Israel.

These same figures also show that the Arabs owned only 19.8% of the land and the government controlled all the rest. And until 1948 the government was British, not Arab. After 1948 the Arab areas of Palestine were annexed by the Jordanians. Their annexation of Arab Palestine successfully destroyed any hope of an independent Arab state in that area.

Mr. Robinson also displays a disposition to partake in semantic games. He claims that an Arab sympathizer cannot be "anti-semitic" because the Arabs are also semites. As far as I am aware, anti-semitism refers solely to the hatred of Jews and does not refer to the semitic people, as such. Therefore, Mr. Robinson, you can be and probably are an anti-semite! You cannot hide behind words.

Perhaps Mr. Robinson should examine the historical record a little more carefully.

The Palestinian Arabs do have a case, but this in no way negates the equally valid position of the Jews. If Mr. Robinson has any intellectual pretensions at all I would suggest he give both sides an equal hearing. It might prove enlightening.

Yours truly,
Larry Anklewicz,
— Osgoode I

Dear Sir:

For most of this year, all sorts of people including myself have levelled steady criticism at Balcony Square for much of what it did wrong. I do not wish to belittle this criticism. However, something that I realize and that I wish to point out to the college generally is that the paper has done a good job this year. It came out each week and although the content quality was not consistent, the paper faced and handled many internal problems that would have caused the collapse of a paper with a weaker spirit. Obviously, the will to survive was greater than the desire to pack it in. This in itself will ensure that the paper will improve.

I write this letter as an individual and not from my position. I will continue to criticize Balcony Square in the future but as we approach the end of the year, I will remain silent, respectfully, that the paper has survived. One last criticism for the year: well done!

Sincerely,
Carmen Palumbo.

Dear Sir:

In my three years at university, I cannot remember being more disgusted than on Tuesday March 3, 1970. I am referring to the manner in which the SAC elections were run. Correct me if I am wrong, but is it not an individual freedom in this university not to vote if he so pleases? Apathetic as it may be, is this not one's privilege? Why then were the students being coerced into voting? Why then was it that the corridor in front of the cafeteria was blocked and every student passing by was first confronted by an army (of what I suppose to be Hurd supporters) behind ballot boxes? My own personal belief is that if Mr. Hurd had not been a presidential candidate there would have been perhaps one ballot box situated under a study carrel at the end of the science wing. Instead the above took place and constituted what I consider to be a horrendous farce.

Yours truly,
Bob Ord,
Gen. Arts III

SWEET EROS is typical of Theatre Passe Muraille's productions. — *Theatre Passe Muraille*

"Theatre Passe Muraille"

by Bill Chandler

Theatre Passe Muraille is something unique in Toronto. At a simple survey Theatre Passe Muraille would seem to be only another one of the small theatre groups which are currently flourishing in Toronto. Theatre Passe Muraille seems simple, but it avoids definition. The Theatre represents more than just another small theatre group in Toronto. What it represents comes clear in the process of definition.

Physically, Theatre Passe Muraille is a renovated church at 11 Trinity Square, two blocks south of Dundas just off the main pulse of Yonge Street. Born in an attic at Admiral Street, grown in a basement at Rochdale, Trinity Square is the present resting place. Trinity Square is only a fleeting definition though. Recently Theatre Passe Muraille did a production of their current plays, Sweet Eros and In His Own Write, at York University and more recently here at Scarborough College. Theatre Passe Muraille is becoming dynamic, breaking away from the confines of the church. Working from their home base, they are coming to the people.

Theatre Passe Muraille is experimental theatre. More definitely though, it is explorative theatre. It is not guerrilla theatre, not revolutionary theatre It is theatre that believes that theatre with conventional sets, with the audience roped off from the play is not real theatre.

It is theatre that believes the audience are not there only to view and listen, it is theatre that believes the audience are also participants in the production. Not active participants always, but emotional participants at least. It is theatre that believes that what happens inside the theatre should not involve those only on stage, it should involve everyone in the theatre.

It is theatre that believes that any means that achieves a better union among everyone in the theatre is valid. Therefore, the theatre never keeps the same format for all its productions. For Tom Paine the stage was in the centre and the audience sat on scaffolding set up all around the stage. For Sweet Eros the set-up of stage and audience is more conventional. Pews from the church are set up for the audience, as well as cushions and the stage is set up at the front.

Theatre Passe Muraille is Theatre Toronto. Theatre Passe Muraille is trying to bring good theatre to Toronto. Of course the Royal Alex brings all those great plays in from the States and look they even brought Hair. Hair was playing three years ago. Plaza Suite ran on Broadway innumerable years before it came to Toronto.

Theatre Passe Muraille is trying to change this. They try to produce good plays, new plays, plays that are not conventional, that have not established a tradition somewhere else. Theatre Passe Muraille is trying to widen the horizon of theatre in Toronto. Theatre Passe Muraille risked a bust and got busted bringing Futz to Toronto. They brought the first nude theatre to Toronto and paved the way for other productions such as Dionysius in '69 and even Hair.

Theatre Passe Muraille brought Tom Paine to Toronto. They brought a play that was good, not conventional and staged it well. Confirmed in their position they suffered 10 and 15 people audiences to bring the show to Toronto.

Theatre Passe Muraille is Theatre Canada. Theatre Passe Muraille is making a conscious effort to produce Canadian playwrights. One of their first productons this season was a play by John Palmer. Although, like so many Passe Muraille productions it was not a financial success, it got good reviews and most important is exposed people to the work of John Palmer.

Theatre Passe Muraille is open to any playwright, any director or any producer. Although their funds are greatly limited, they offer any funds they can afford and all their facilities for any play or person that shows promise. During the summer, Theatre Passe Muraille became a drop-in theatre centre. A dramatic group from Ann Arbor, Michigan came and worked out of 11 Trinity Square for the summer. Individuals came and with as little as fifty dollars staged productions.

Theatre Passe Muraille is people. Theatre Passe Muraille lives in its people. This is the hardest part of the definition to relate. Everyone is an individual, everyone is a part of the unit. There are no slackers, everyone is a part and is thoroughly committed. Everyone has a job to do. Edna is the secretary. She is also an actress. She is the secretary because Theatre Passe Muraille needs a secretary. Shaine is a writer. He is also an administrator. Shaine is in charge of administration because Theatre Passe Muraille desperately needs an administrator.

Theatre Passe Muraille is unity. They are a group of people devoted to Passe Muraille. When the history of Passe Muraille is reviewed, it seems that Passe Muraille should not exist. They have survived busts, innumerable financial problems, and constant poverty. Theatre Passe Muraille lives in its people.

Theatre Passe Muraille has talent in every facet of the theatre. The people of Theatre Passe Muraille are able to work outside the theatre. They often have to. Often, because of the limited income of the theatre, actors and technicians cannot be paid.

Theatre Passe Muraille has people who can teach. When times are bad, they offer workshops to drama groups, very good workshops. When they don't or can't do workshops people have part-time jobs to feed themselves.

Theatre Passe Muraille is growth. It is growth, stunted by financial problems. There are long term plans for money. There are intermediate term plans for money. There are however, no immediate plans for money. Theatre Passe Muraille survives from day to day on its meagre box office earnings. There is a willingness, however, on the part of the people of Passe Muraille to suffer financial discomfort for the sake of the theatre and its growth. As a result, Passe Muraille keeps pounding on the walls of its financial cage, slowly expanding, pushing down the walls.

Passe Muraille goes beyond definition. There are areas within the scope of human words. There is however an essence which evades the definer. An essence contained in everyone at the theatre, in the work of the theatre. It is this essence that decides the plays, takes the risks, suffers the poverty to bring theatre to Toronto and help it grow.

— *Bill Chandler — Balcony Square*

The Theatre is an old church building at 11 Trinity Square.

"ONTARIO"

By Catherine McClennan

Torontonians were treated to a sneak preview of "Ontario" — Christopher Chapman's film contribution to Expo '70 in Osaka, Japan. On March 5 there were hourly showings at the Glendale for guests of the Minister of Trade and Development, Stanley Randall. I was fortunate enough to attend the press showing.

Christopher Chapman was faced with enormous obstacles when he agreed to produce a second film to represent the government of Ontario at a world's fair. "A Place to Stand" had won him an Oscar, an Etrog and a place in our hearts. The title song became known in every household. The multiple image technique and total environment sound tracks were Chapman originals and must not be worked to death.

His biggest dilemma of all was an entire shift in audience. How could he "sell" Ontario to a predominately Japanese viewing public? Japanese cities are busier than ours; their industry far outweighs ours and modes of transportation exceed ours in many ways. Chapman decided to bypass these areas and dwell on our people at play — what we do on our days off from city life and industry.

One is struck by the rhythm and continuity of the film. Music, that international language, held the film together perfectly. Emphasis was placed upon the varied ethnic groups in Ontario, so native music and dance was prevalent. This time there is no theme song to hum on departure. Instead the bagpipes blare; the calypso drums are beaten; a lone flute cuts the stillness of a lake or a slightly winded Claremount Citizens' Band squeaks its way through a hymn.

The multiple image technique is used to the best advantage once again but does not become tiresome. Each frame flows logically and smoothly into the next as the film evolves. This time the sound system is extended to 12 tracks, thus enabling Kenneth Heeley-Ray, Chapman's chief sound man, to place a bird's trill over top of a surging orchestra of music students on a hillside.

Pride in one's province as capitalized upon in "A Place to Stand" is not as dominant in "Ontario". The film is

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"Record Review"

by David Phillips

Charisma **Bantu Village**
Lee Morgan Blue Mitchell
Blue Note Blue Note BST 84323

Bantu Village
Blue Mitchell
Blue Note BST 84323

Jazz today exists under many disguises. Few jazz albums as such are any longer commercially successful and so jazz artists have been forced to incorporate other styles into their work. Most people have mistakenly assumed that Rock has assimilated Jazz to form what has so loosely been labelled jazz-rock. However, the truth of the matter is that the so-called rock-jazz groups are simply ex-jazzmen who have come over to where the economic action is. Blood, Sweat and Tears is of this mold which consists predominantly of young but ex-jazz musicians. Names like Bobby Colomby, Russ Little, Fred Stone and Ginger Baker come immediately to mind.

One of the first to reformulate his style was Lee Morgan. His **sidewinder** consisted of the usual jazz improvisations but over a simple and repetitive rhythm figure and using ascending and descending thirds to create a funky sound. This, however, had a limited appeal. The

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"ONTARIO"

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definitely intended for the Japanese viewer, not the natives of Ontario and the rest of Canada and the US who flocked to see the Expo '67 film. However, a polar bear, so foreign to the Japanese mind, seen lumbering across the spacious north, brought lumps to many a throat.

The grand finale is to hear the swell of hundreds of voices of the Toronto Mendelssohn Choir while the camera pans the Niagara Falls and the gorge. In typical Chapman style it is shot in winter with nary a tourist or newly-wed in sight! More typically he builds to this climax, blacks out the screen and silences the choir. Seconds later a cherry blossom appears then melts into a trillium. The words "to the land of the cherry blossom from the people of the trillium" appear in Japanese.

See it.

"Record Review"

Continued from Page 3

inevitable result was that every subsequent tune sounded the same as the first. There is now adequate proof that, at least for the time being, Morgan has been shelved. For this new album isn't new at all. It was recorded in 1966 and it is evident that Blue Note have dug back into their stock-pile of old tapes rather than give Morgan a new session. There are the inevitable **sidewinder** type cuts which only bear an initial listen after which they become boring. The rest of the album is fortunately saved, probably by the fact that the majority of musicians are ex Art Blakey Jazz Messanger alumni. The old Jazz Messanger, straight ahead hard-bop sound is beautiful when it is executed by the musicians who helped to create it. What they end up with is a blowing session in which a number of good things happen.

If one wonders what Morgan should be doing today you have only to pick up Blue Mitchell's **Bantu Village**. Mitchell, like Morgan an old bopper who was probably at his best with Horace Silver, has also opted for the commercial road. **Bantu Village** is in most respects a rhythm and blues album; Santana with horns. It has a good feeling resulting from a tight brass and reed section, good arranging and composing. Albums of this sort usually start to bore me after the first twenty minutes but this album is slightly more sophisticated. The horns are played off against one another, the rhythm section play a number of shades allowing the listener at least some kind of structure to get his mind into. **Bantu Village** isn't bad jazz. It really isn't jazz at all. It is just simply where jazz musicians are at today. Five or ten years ago it would have seemed unimaginable that Morgan and Mitchell would have done some of the things that they are doing today. But there it is. In order to hear the old sounds Blue Note has to dig back four years. As we say of those close to us who have died, "it doesn't seem that long ago."

Wolf Chased Down On Lake

Photo Courtesy Lake Simcoe Advocate

Balcony Square's sportsman of the year award goes to Gordon Small of Duncanwoods Drive, Toronto and Alvin St. John of Bathurst Street for killing a small brush wolf on Lake Simcoe. Mr. Small (left) and Mr. St. John (right) spent two hours on the lake ice hitting the wolf repeatedly with their snowmobile machines until the wolf dropped from exhaustion. Then they finished off the animal by breaking its back with their machines. Great stuff, fellows.

T.V. Study For Scarborough

The Educational Communications Committee is currently discussing a proposed study by Mr. John Lee into the potential for instructional T.V. use at Scarborough.

In Mr. Lee's draft proposals he sets up the following objectives for the study: to review "the initial reasons and thinking behind the establishment of the ITV facilities in the College", to review "the economic or budgetary situation of the facility over its history", to examine "the extent and degree of awareness of the facilities and their potential uses by faculty and students", to examine "the practical difficulties involved in various types of usage of the facility", and to examine "both the existing and potential uses of the facilities, even to the most apparently idealistic and imaginative extremes."

In the meeting held on March 2, Assistant Dean Riddick suggested that perhaps T.V. should be the object of a less partial view than that of Mr. Lee's since he admits he is "definitely biased in favour of a wise range of possible uses of ITV at the college". Mr. Riddick also stressed that increasing T.V. use might mean decreased seminar leaders or decreased enrolment due to the high cost of the media.

However, Mr. Lee stressed that he intended to receive briefs representing as many viewpoints as possible, and that the purpose of the study was not to draw any dramatic conclusions, but rather that what the report does in the process is more important than any conclusions.

Mr. Lee hopes to submit his final proposal very shortly to the Council meeting for ratification. The study will be conducted through interviews with staff and faculty, anonymous questionnaires for all faculty and a random selection of students plus an examination of literature relevant to the study and interviews with "selected experts or experienced persons elsewhere in Toronto".

"The Role of a SCISA in the College Community"

by Calvin Bernard

It is a busy morning here in the College, with the usual morning stream of students hurrying to the lecture halls, cafeteria or washrooms. I have often found it a very interesting and amusing experience to stand quietly and examine the faces passing before me and predict the destination of their owners by interpreting the different expressions. An excited face is usually headed for the cafeteria; an anxious face beats a direct path to the nearest washroom and an indifferent face usually ends up in a lecture hall.

The college itself seems to have a character and personality of its own with its solid, sterile walls. Its unique structure is symbolic of the Canadian as I see him; beautiful, insular, and cold; apathetic to anything but what slaps him in the face.

The student population here too, is reflective of the present Canadian society. Made up of almost every race on the face of this earth, it is a mixture of diverse races and creeds that promises on the one hand a wealth of culture for a future Canada and on the other hand holds the potential of racial hatred and prejudices with their natural consequence, racial disorder. I think it is the responsibility of every Canadian, and particularly every young Canadian to himself and his country, to recognize these two possibilities and to work diligently to reap the benefits of the former and to ensure the destruction of the latter.

At present the racial structure here in the college, and in the general community, is collodial in nature, with the diverse ethnic groups circulating in clumps. If the young Canadian fails to meet the challenge of breaking down the existing barriers, then he is condemning his beautiful country to a future chaos and destruction. The Canadian is in the advantageous position of being able to observe his big neighbour on his southern border and see him reap the rewards of centuries of hate and human injustices, while he himself is still in a position to avert a similar situation here in his own country. Only time will tell whether or not he learned from his neighbour's mistake.

We have formed the Scarborough College International Student Association (more fondly known as SCISA) with the aim of promoting more meaningful communications between the various ethnic groups by initiating informal exchanges of the various cultures of the different nationalities here in the college. Unfortunately most of the Canadian students seem to think that the association is for foreign students only, despite our efforts to make known that membership is free and open to all students of the college. We hope that this misconception will be soon corrected and look forward to more active participation of more Canadian students.

Panthers Come To Scarborough

Scarborough Students Council decided last week to give the Afro-American Progressive Association $300 to bring two Panthers to the College.

The Association was given the honourarium so that Scarborough students could find out first hand some of the social problems in the United States today.

In the meeting, funds were also given to Theatre Passe Muraille for two productions — **Sweet Eros** and **In His Own Write** — to be staged this week at the College.

A motion was passed to raise the subject of Joint Committee recommendations on College government at the next Council meeting. It was felt that there were insufficient members at the meeting to vote on the proposals.

Balcony Square was given the go-ahead to publish two more editions. The Council said that it would pay any debts incurred by the newspaper.

Comment On SAC Elections

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election will determine the politics of the council."

Obviously, the Varsity does not intend on being very congenial with Mr. Hurd, who has his work cut out for him. For, in addition to the administrative problems of any SAC president, he is faced with the bitterness between opposing camps. The latter, I feel, (and so does the Varsity no doubt) is going to be his more difficult problem of the two. Good luck Rod.

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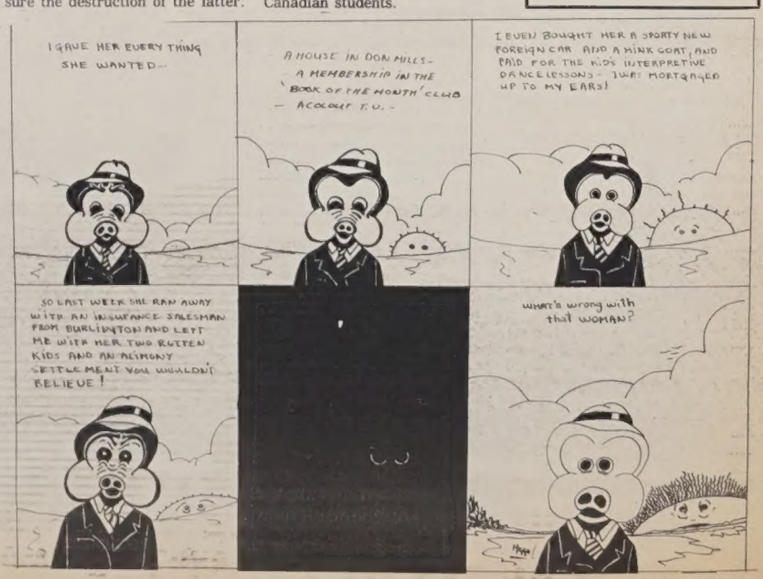
needs you for its
NEW LOOK! NEXT YEAR


I GAVE HER EVERY THING SHE WANTED--
A HOUSE IN DON MILLS- A MEMBERSHIP IN THE 'BOOK OF THE MONTH' CLUB - ACCOUNT F.U. -
I EVEN BOUGHT HER A SPORTY NEW FOREIGN CAR AND A MINK COAT, AND PAID FOR THE KIDS INTERPRETIVE DANCE LESSONS - I'M MORTGAGED UP TO MY EARS!
SO LAST WEEK SHE RAN AWAY WITH AN INSURANCE SALESMAN FROM BURLINGTON AND LEFT ME WITH HER TWO ROTTEN KIDS AND ALIMONY SETTLEMENT YOU WOULDN'T BELIEVE!
WHAT'S WRONG WITH THAT WOMAN?

— Balcony Square